



## **Analysis the Content of Dawah's Message in the Film "Buya Hamka" by Fajar Bustomi**

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**Abstract:** *The rapid development of technology and communication will affect how a da'i conveys the message of da'wah to mad'u. Da'i can deliver da'wah through various available media; using this media is an effective strategy to attract the attention of mad'u, and the reach of da'wah becomes wider. When da'i deliver da'wah by using the media, the delivery of da'wah messages can be presented interestingly and diversely, thus keeping away the risk of boredom. The method that has proven effective in delivering da'wah messages is through film media. Through scenes, sounds, and images, da'wah messages can be conveyed strongly and clearly, making it easy for mad'u to understand. This study aims to identify the da'wah message in the film "Buya Hamka". This research uses a qualitative content analysis method. The required data is taken from each scene or trailer in the film. The results showed that the film "Buya Hamka" contains da'wah messages, including aqidah, sharia, and morals.*

**Keywords:** Faith, Sharia, Morals, Big Screen, Hamka

**Abstrak:** *Pesatnya perkembangan teknologi dan komunikasi, tentu akan memengaruhi cara seorang da'i dalam menyampaikan pesan dawah kepada mad'u. Da'i dapat menyampaikan dawah kepada melalui berbagai media yang telah tersedia, penggunaan media ini merupakan strategi efektif untuk menarik perhatian mad'u, serta jangkauan dawah menjadi lebih luas. Ketika da'i menyampaikan dawah dengan menggunakan media maka penyampaian pesan dawah dapat dihadirkan secara menarik dan beragam, sehingga menjauhkan risiko kebosanan. Metode yang telah terbukti efektif dalam menyampaikan pesan dawah ialah melalui media film. Melalui adegan, suara, dan gambar, pesan dawah dapat disampaikan dengan kuat dan jelas, sehingga mudah dipahami oleh mad'u. Penelitian ini bertujuan untuk mengidentifikasi pesan dawah yang terkandung dalam film "Buya Hamka". Penelitian ini menggunakan metode analisis isi secara kualitatif, data yang diperlukan diambil dari setiap adegan atau cuplikan dalam film tersebut. Hasil penelitian menunjukkan bahwa film "Buya Hamka" mengandung pesan dawah yang mencakup aspek aqidah, sharia, dan akhlak.*

**Kata kunci:** Aqidah, Akhlak, Hamka, Layar Lebar, Syari'ah

## Introduction

As time passes and technology and communication advance, a *da'i* (messenger in Islam) is no longer required to meet face-to-face with the *mad'u* (recipient) to convey the message of dawah.<sup>1</sup> Dawah can be delivered using various communication media, which is a way to spread the message of dawah throughout the community.<sup>2</sup> According to language (etymology), dawah derives from Arabic *da'a*, *yad'uw*, and *da'watan*, which means inviting, calling, and summoning. In the form of *fi'il amr* (command), it is *ud'u*, which means invite or call.<sup>3</sup> As defined in Islam, the message of dawah takes the form of statements and messages (treatises) found in the Qur'an and the Sunnah. These two sources are widely regarded as Muslims' overarching life guides. Dawah messages address all aspects of life, so Muslim activities are always based on Islamic principles.<sup>4</sup> A *da'i* must clearly understand his target audience. This is necessary so that the audience can receive and implement the dawah message in their daily lives.<sup>5</sup>

Mahmud Syaltout, former Rector of Al-Azhar University (1958-1961), stated that the message of dawah is divided into two parts: *aqidah* and *sharia*. However, Sayyid Quthub expanded this division by including *nizham* (system) as a third component. There are additional divisions, such as *aqidah*, worship, morals, *sharia*, and *muamalah*. Nevertheless, all of these divisions can be found in the Qur'an.<sup>6</sup>

Researchers divided this study into three categories: 1) *Aqidah*, or faith, is the primary foundation of belief that individuals who believe in it must embrace.<sup>7</sup> 2) According to Imam al-

<sup>1</sup> Ridwan Rustandi, 'The Tabligh Language of the Millennial Generation in Social Media: Analysis of Popular Islamic Account Framing', *Jurnal Ilmu Dawah*, Volume 42. Nomor 1 (2022), 1–21 <<https://doi.org/10.21580/jid.v42.1.10731>>.

<sup>2</sup> Wibowo Ari, 'Digitalisasi Dawah Di Media Sosial Berbasis Desain Komunikasi Visual', *Jurnal Bimbingan Penyuluhan Islam*, 02.2 (2020), 181–12 <<https://andi.link/hootsuite-we-are-social->>.

<sup>3</sup> Abdullah, *Ilmu Dawah : Kajian Ontologi, Epistemologi, Aksiologi Dan Aplikasi Dawah* (Depok: PT RAJAGRAFINDO PERSADA, 2018).

<sup>4</sup> Nurul Abrari and A Khairuddin, 'Pesan-Pesan Dawah Dalam Musik Gambus Revolusioner Al-Badar', 4.1 (2022), 14–27.

<sup>5</sup> Gusli Bambang Irawan and Anwar Radiamoda, 'Prophetic Communication : Implementation of Da ' i Da ' Wah Strategies in The Millennial Era', 5.2 (2023), 249–62.

<sup>6</sup> Abdullah, *Ilmu Dawah : Kajian Ontologi, Epistemologi, Aksiologi Dan Aplikasi Dawah* (Depok: PT RAJAGRAFINDO PERSADA, 2018).

<sup>7</sup> Hasanuddin Yusuf Adan, *Islam Antara ' Aqidah , Syari ' Ah Dan Akhlak* (Banda Aceh: 'Adnin Foundation Publisher Aceh, 2020).

Qurthubi, *Sharia* is Allah's established religion, which includes various laws and regulations.<sup>8</sup>

3) *Akhlaq*, or character, is a person's behavior that results from his habits manifested through visible actions.<sup>9</sup>

In general, the message of dawah extends beyond face-to-face recitation events such as *tabligh akbar*, Prophet's birthday commemoration, *Isra' Mi'raj*, and so on. Dawah is now possible to deliver in a variety of ways. Dawah presents unique challenges during the delivery stage. As a result, it is expected that a *da'i* can innovate and imagine new ways to deliver dawah messages and package dawah material appealingly and understandably.<sup>10</sup> The dawah message must also be delivered using the Islamic communication principle of *Qaulan sadidan*, which is speech that aligns with Islamic teachings, is polite, not rude, and contains truth rather than lies.

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Dawah implementation must consider all factors that can improve effectiveness and efficiency. It is critical to choose the appropriate medium for conveying dawah messages. Dawah will not thrive without the use of various media.<sup>12</sup> The primary goal of dawah is to instill positive values in people, resulting in happiness and prosperity in this world and the next, which will please Allah. Thus, dawah helps to improve the quality of human life by guiding them from darkness to light.<sup>13</sup>

According to Allah's words in Quran Al-Baqarah verse 257, "Allah is the ally of those who believe. He brings them out from darkneses into the light. And those who disbelieve – their allies are Taghut. They take them out of the light into darkneses. Those are the companions of the Fire; they will abide eternally therein."

The dawah message can be spread through the media in various ways, including audio, visual, and audiovisual. Audio delivers a *da'i's* dawah message using only his or her voice and the *mad'u's* ability to hear.<sup>14</sup> Visual is the delivery of dawah messages by a *da'i* through images

<sup>8</sup> Ruwandi Susanto, Qoree Butlam, and Mohamed Akhiruddin Ibrahim, 'Implementation of Concepts and Thoughts on Sharia in DSKS ( Dewan Syariah Kota Surakarta )', 1.3 (2023), 179–87.

<sup>9</sup> Muhammad Abdurrahman, *Akhlaq Menjadi Seorang Muslim Berakhlak Mulia* (Jakarta: PT RAJAGRAFINDO PERSADA, 2016).

<sup>10</sup> Puput Puji Lestari and others, 'DAWAH DIGITAL UNTUK GENERASI MILLENNIAL', 21.1 (2020), 41–58.

<sup>11</sup> Aulia Rini, 'Hubungan Romantis Serial Litte Mom Dalam Perspektif Komunikasi Dawah', *Anida (Aktualisasi Nuansa Ilmu Dawah)*, 22.2 (2022), 131–49 <<https://doi.org/10.15575/anida.v22i2.19661>>.

<sup>12</sup> Fitrah Febriani and R Arni, 'Pesan Dawah Pada Film Iqro : My Universe', 259, 2019.

<sup>13</sup> Sri Anafarhanah, 'TREN BUSANA MUSLIMAH DALAM PERSPEKTIF BISNIS DAN DAWAH', 18.1 (2019), 81–90.

<sup>14</sup> Hasan Mubarak and others, 'Pengaruh Media Pembelajaran Berbasis Audio Visual Terhadap Minat Belajar Siswa Di Pesantren Ainul Hasan', 1.7 (2021), 119–24.

(photos) with dawah meaning, which are then posted on the dawah activist's social media account.<sup>15</sup> Audiovisual is the delivery of dawah messages that can display images and sounds simultaneously, activating both the senses of sight and hearing, such as in films shown in theaters.<sup>16</sup>

Film is a communication medium that uses audio (sound) and visual (image) elements to convey messages to audiences gathered in a specific location. Films can also package a story in a short amount of time, which will impact the audience. The film is more than just a means of communication; it is also a work of art combining various artistic expressions to provide the audience with an immersive experience.<sup>17</sup> Films are not only shown for entertainment but also to convey moral messages, education, and even an understanding of new information that the audience may not be familiar with or have experienced.<sup>18</sup>

Films have the persuasive power to influence the audience based on the message they convey and can also reflect societal trends and realities.<sup>19</sup> One aspect that can distinguish a film is its psychological identity. A film's influence is not limited to the moment the audience sits in the theater; it can have a long-term impact. Viewers are frequently inspired to emulate the hairstyle, mode of dress, or even the nature and behavior displayed by the film's actors.<sup>20</sup>

Film was chosen as a medium for conveying the dawah message because it is considered effective, has a wide range, and is not limited by space or time. The target dawah (*mad'u*) can hear and see dawah delivered clearly and neatly through the medium of film.<sup>21</sup> Many films contain dawah messages, including "Ajari aku Islam," "Surga Yang Tak Dirindukan," "Mencari Hilal," and others. Researchers are interested in researching the Buya Hamka Vol. I film as the subject of study. Buya Hamka Vol. I is a biographical work that tells the true story of an

<sup>15</sup> Zulkifli Rusby, Najmi Hayati, and Indra Cahyadi, 'Upaya Guru Mengembangkan Media Visual Dalam Proses Pembelajaran Fiqih Di MAN Kuok Bangkinang Kabupaten Kampar', 2017, 18–37.

<sup>16</sup> Wahyu Bagja Sulfemi, Pembelajaran Value, and Clarification Technique, 'THE USE OF AUDIO VISUAL MEDIA IN VALUE CLARIFICATION TECHNIQUE TO IMPROVE STUDENT LEARNING OUTCOMES PERANAN MODEL PEMBELAJARAN VALUE CLARIFICATION TECHNIQUE BERBANTUAN MEDIA AUDIO VISUAL UNTUK.'

<sup>17</sup> Zulfa Naurah Nadzifah and Asep Purwo Yudi Utomo, 'TINDAK TUTUR PERLOKUSI PADA DIALOG FILM "KELUARGA CEMARA" KARYA YANDY LAURENS', 3.2 (2020).

<sup>18</sup> Rahman Asri, 'Membaca Film Sebagai Sebuah Teks : Analisis Isi Film', 1.2 (2020).

<sup>19</sup> Atika Budhi and Rahelia Dita, 'PERSEPSI TENTANG PERSELINGKUHAN PADA PENONTON FILM SERI LAYANGAN PUTUS PERCEPTION OF INFIDELITY ON AUDIENCES OF LAYANGAN PUTUS SERIAL FILM', 3.2 (2022), 278–96.

<sup>20</sup> Bamedia Ridho and Rizky Rinaldy, 'Sikap Penonton Terhadap Film Nasionalisme ( Jenderal Soedirman )', 3.2 (2019), 200–212.

<sup>21</sup> Ganjar Wibowo, 'Representasi Perempuan Dalam Film Siti', 3.1 (2019).

inspirational Indonesian figure named Prof. Dr. H. Abdul Malik Karim Amrullah, better known by his pen name Buya Hamka. His extraordinary life story served as the primary inspiration for the creation of this film, which was divided into three volumes. The research will concentrate on Buya Hamka Vol. I. The film focuses on Hamka's time as Muhammadiyah's administrator, during which he was able to push the organization forward significantly. His success is also evident in several romantic novels that have received positive reviews from various segments of society. The character of Buya Hamka in the film represents Islamic values by demonstrating patience, gratitude, and determination in the face of adversity. In addition to focusing on the underlying aspects of religion, the film depicts Hamka's struggle for independence. The film depicts emotional scenes between Hamka and his wife, Siti Raham. The number of dawah messages contained in the Buya Hamka Vol. I film encourages researchers to conduct a more in-depth analysis of the work. When watching this film, the audience is encouraged to ponder the meaning of the dialogue between the characters, which will be further examined using the content analysis technique. Content analysis is a technique for gathering and analyzing the content of written or printed texts, particularly in the context of mass media. This method involves tracking and analyzing dialogue or text contained in specific media, which is then processed and analyzed further<sup>22</sup>.

According to the explanation above, this study follows a similar theme to several previous ones. Rina conducted research under the title Analysis of Dawah Messages in Religious Novels (Messages Against Violence against Women in the Novel "Hilda" by Muyassarotul Hafidzoh).<sup>23</sup> According to the study's findings, the novel "Hilda" conveyed several anti-violence messages directed toward women. These messages include not equating rape with adultery, emphasizing the equality of degrees between men and women, advocating for the abolition of all forms of violence against women, demanding justice for women, and respecting women's rights. Nazla Salwa's research, titled Content Analysis of Violence in the Film Munafik 2<sup>24</sup> reveals that there are several scenes of violence, including physical, non-physical, and sexual violence. The description mentioned above of previous research differs from that of

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<sup>22</sup> Jumal Ahmad, 'Desain Penelitian Analisis Isi ( Content Analysis ) Desain Penelitian Analisis Isi ( Content Analysis )', June, 2018 <<https://doi.org/10.13140/RG.2.2.12201.08804>>.

<sup>23</sup> Rina Rina, Erfian Syah, and AD Kusumaningtyas, 'Analisis Pesan Dawah Dalam Novel Religi', *Muttaqien; Indonesian Journal of Multidiciplinary Islamic Studies*, 3.1 (2022), 15-41 <<https://doi.org/10.52593/mtq.03.1.02>>.

<sup>24</sup> Nazla Salwa, 'Analisis Isi Tentang Kekerasan Dalam Film Munafik 2', 3902, 2020.



researchers. These differences occur in various ways, including the subject and object of research. The researcher's chosen subject is Buya Hamka's film, with the film's dawah message as the study object. Furthermore, the analysis method used, namely content analysis, is distinct. As a result, the author wishes to research the content analysis of dawah messages in Fajar Bustomi's film "Buya Hamka." Based on the background information presented, the problem formulation in this study is "What is the dawah message implied in the film Buya Hamka Vol. I?" The goal of this study is to identify the dawah message in the film Buya Hamka Vol. I.

## Research Methods

This study employed the qualitative approach with a descriptive method and collected data in words, sentences, and paragraphs relevant to the research.<sup>25</sup> The analysis technique used was content analysis.

This study's subject was the Buya Hamka film, and the object was the characters' behavioral speech, which contained the dawah message. The data sources were both primary and secondary. The primary data included video recordings and dialogue from the characters in the film. In contrast, secondary data came from various sources relevant to the research theme, including reference books, articles, journals, previous studies, and online resources.

The data collection technique was document analysis, also known as the documentary method. As part of the research, the researchers conducted document studies using the following steps or research methods: 1) Obtained the film Buya Hamka Vol. I; 2) Collected information, concepts for document analysis, and explanations of descriptions to describe the problem under investigation; 3) the data was gathered through extensive observation of the subject and object of study, specifically by watching the film Buya Hamka Vol. I and paying close attention to the dialogue spoken by the actors repeatedly; 4) examining each scene in the film that contains verbal and nonverbal dawah messages.

## Results and Discussion

Buya Hamka film is based on a true story novel by A Fuadi. The novel was made into a biographical film directed by Fajar Bustomi. The film Buya Hamka tells the story of Buya Hamka's life from childhood to death. It tells the story of Buya Hamka, a writer and

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<sup>25</sup> Zuchri Abdussamad, *Metode Penelitian Kualitatif* (CV. Media Press, 2021).

ulema named Abdul Malik Karim Amrullah, also known by his pen name. His real-life journey has been full of challenges and struggles, earning him the community's respect as an inspirational figure. As a result, Falcon Pictures decided to turn his story into a three-part feature film.

Buya Hamka Vol. I tells the story of Buya Hamka, a Muhammadiyah figure from Makassar who significantly contributed to the organization. Furthermore, he is well-known for writing literature and romance stories that readers enjoy. After being elected editor-in-chief of *Pedoman Masyarakat* magazine, he traveled to Medan with his family. At the time, there was a conflict with Japan, which viewed Buya Hamka's role as a threat. Tragically, one of Hamka's children died of illness, causing his family to grieve. Some Muhammadiyah members found Hamka's approach to Japan inappropriate, so he was asked to resign from the organization's board.

Buya Hamka film is 106 minutes long, or approximately 1 hour 46 minutes. The researcher analyzed the film from start to finish. According to the analysis, there are 26 scenes in Buya Hamka's film that contain dawah messages, which are both verbal (direct communication) and nonverbal (indirect communication/body language). The 26 scenes of dawah messages include 13 *aqidah*, seven sharia, and six moral messages. The three dawah messages will be described in detail below.

Siti Raham was seen visiting Buya Hamka in prison at 02.07. When Buya Hamka came from his cell, she approached him and kissed his hand. The scene at 02:07 contains a moral dawah message. The scene is included in the moral message because Siti Raham demonstrates commendable character (morals) by remaining respectful of her husband (Buya Hamka), who was imprisoned. Siti Raham and her children continued to visit Buya Hamka, bringing her favorite food. She has a strong sense of loyalty; she has never abandoned Buya Hamka under any circumstances, even at her lowest point. This scene can be an example of wives remaining loyal to their husbands. Do not abandon your husband when there is a problem; face it together. If the goal of marriage is to please Allah and to involve Allah in all situations, every problem will be solved.

At 05.35, Buya Hamka was working at his desk when Siti Raham arrived with a glass of water for him. Buya Hamka smiled and thanked Siti Raham for the glass of water she had given her. The scene is included in the moral dawah message because Siti Raham and Buya Hamka

have excellent morals. Their caring nature and high mutual respect contribute to a harmonious relationship as husband and wife. Siti Raham knew Buya Hamka had a lot of work to do, so she gave him a glass of drinking water. After Siti Raham delivered the drink, Buya Hamka smiled and thanked her. This character is very admirable because both said please, sorry, and thank you. These three words can make someone happy and appreciated.

Ola told Buya Hamka at 13.26 that polygamy is permissible in the Qur'an, and Ola wanted to be Buya Hamka's second wife. After hearing Ola's words, Buya Hamka explained that polygamy is permissible, but another verse says, "If you cannot be fair, marry only one person." Buya Hamka also stated that only Allah is the Most Just, and I am only an ordinary human. The scene is included in the message of dawah *aqidah* because Buya Hamka explains to Ola that polygamy only applies to people who can be fair to their two wives. Buya Hamka also believes that only Allah is the fairest, and no one is more just than Allah. Buya Hamka has a strong faith in Allah. Ola realized that anyone cannot practice polygamy after hearing this.

At 18.28, Buya Hamka and Siti Raham spoke about his work in the room. Following this, Siti Raham replied, "But the Pedoman Masyarakat magazine can be a new field of worship for you. You can spread the *aqidah* of *tawhid* which is useful for Muslims and other religious leaders." The scene is included in the sharia dawah message because Siti Raham explained to Buya Hamka that by writing in the magazine, he could spread the message of *tawhid*, which is related to fellow humans (Muslims). Anyone can read his writings, increasing everyone's knowledge of *tawhid*.

At 21.54, Buya Hamka encouraged his coworkers to continue to believe in Allah and work in the spirit of *tawhid*. Buya Hamka's message was that "if we work with the spirit of *tawhid*, God willing, this magazine will become a true reference and life guide in society to behave Islamically in life." The scene is included in the dawah *aqidah* message because Buya Hamka believes that if one works to please Allah, all affairs will be facilitated. If you always work with a high spirit of *tawhid* to remind fellow Muslims, invite them to the good, and keep them away from the bad, you can be confident that Allah will always help his servants in any situation, so remain steadfast in your faith.

At 23.45, Hisyam, Buya Hamka's son became ill. At the time, Buya Hamka was out of town finishing his work. Siti Raham was alone at home with Hisyam, who had a high fever. Siti Raham had given everything to Allah while strengthening the child for him to survive. However,





fate had other plans, and Hisyam died. After completing his work, Buya Hamka returned home to remind Siti Raham that everything we have in the world today is entrusted by Allah. The scene is included in the message of dawah *aqidah* because Buya Hamka and Siti Raham believe that Allah has entrusted children to be protected, educated, and cared for unconditionally. When Allah takes a child to His side, we must be sincere because everything in this world belongs to Allah and can be taken away at any time. So, instill a sense of sincerity in ourselves when He takes the things we love.

At 26.05, Buya Hamka performed the *gaib* prayer alone in the office for his son Hisyam, who died of illness. He could not return home then, so he performed the *gaib* prayer in his office. The scene is included in the message of dawah sharia because it is a form of sharia practiced by Muslims.

At 29.28, Buya Hamka returned home. He and Siti Raham sat together, unaware that his tears had flowed down, crying again for his son, Hisham. Despite her sadness, Buya Hamka attempted to strengthen Siti Raham. He told her Hisyam's departure was Allah's will because Allah truly loved Hisyam. The scene is included in the message of dawah *aqidah* because Buya Hamka attempted to console his wife, who was sad because she remembered her son, who had abandoned them. Buya Hamka reassured his wife because of his faith in Allah, who took their son because He loves Hisham more.

At 33.13, Buya Hamka encouraged his coworkers to continue working hard and earnestly because the struggle was far from over. The scene was included in the Dawah Sharia message because it depicted Buya Hamka and his coworkers, who continued to work enthusiastically and without giving up.

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At 33.38 minutes, Buya Hamka spoke to his coworkers during a meeting to get closer to Allah. He said, "The broader the mind, the broader the life." Happiness grows as reasonable people draw closer to Allah, allowing them to appreciate the beauty and complexity of Allah's creation so that they submit to all of Allah's will. Faith will lead reasonable people to avoid all forms of evil, including hypocrisy, vengeance, injustice, betrayal, lying, greed, etc. Regarding

faith and charity, reasonable people tend to live more brilliantly." The scene is included in the message of dawah *aqidah* because as we get closer to Allah, we will see how many blessings Allah has given us. We must be grateful for many blessings and increase our faith in Allah since all the sustenance and blessings we receive come from Allah.

At 38.20, Buya Hamka met his old friend, Kang Karta, and they chatted. In the middle of the conversation, Kang Karta mentioned the woman in the red shawl they met on the ship. The woman has since died by suicide because she has a husband who repeatedly marries other women. Kang Karta said to Buya Hamka, "If only she was..." Buya Hamka replied, "There is no if, Kang Karta. Allah has chosen the best way for all of us; there is no if." The scene is included in the message of dawah *aqidah* because it demonstrates that Allah predetermines everything we experience. Buya Hamka firmly believed that whatever happens in this life is Allah's will and is always for the best.

At 44.57, Buya Hamka discussed a problem and a disagreement in his office with his wife, Siti Raham. According to Buya Hamka, many Sufis misunderstood Sufism and saw it as an attempt to avoid the world. Those people forbid the world to own property even though Allah does not forbid it if it is halal. The scene is included in the dawah sharia message because work is a lifelong relationship between fellow humans who help and rely on one another for the greater good.

At 48.17, Buya Hamka went to his father's house. When he arrived, he kissed his father's hand and asked how his father was doing, as they had not seen each other in a long time. Buya Hamka said, "Dad, how are you? Are you healthy?" The scene is included in the moral dawah message because Buya Hamka never forgets to visit his father despite his busy schedule.



Source: Research analysis

Figure 1. Buya Hamka Paid His Father a Visit



At 51.36, Buya Hamka and his father read a book in the home library. Buya Hamka's father fell asleep while reading, so he gave him a blanket to keep him warm. This action demonstrated Buya Hamka's caring and affectionate attitude towards his father. The scene is included in the moral dawah message because Buya Hamka's love, compassion, and devotion to his father were so strong that he gave a blanket to his sleeping father so that he did not get cold.

At 51.56, Buya Hamka's father and mother had separated and no longer lived together. After visiting his father's house, he visited his mother's house and brought souvenirs. The scene is part of the moral dawah message because it depicts Buya Hamka, who still loves his parents despite their separation. Buya Hamka's love for his parents was unwavering. Even when he was busy, he made time to visit them.

At 55.27, Buya Hamka led the morning prayer with his children and wife at home because prayer is an obligatory command from Allah that Muslims must carry out daily. There is no reason to leave it.

At 65.35, the Japanese closed the Pedoman Masyarakat office where Buya Hamka used to work. Buya Hamka encouraged all of his coworkers who were unemployed to keep trying and to believe in Allah who is always with his servants in their struggles. The scene is included in the message of dawah *aqidah* because Buya Hamka believes that Allah is always present and accompanying every servant's struggle.

At 66.23, Buya Hamka was discussing Sei Keirei with his wife. He explained to Siti Raham that Sei Keirei is a prayer to the Japanese Royal Palace facing northeast. Siti Raham was stunned and said that this was part of a shirk. The scene is included in the dawah *aqidah* message because Sei Keirei is a Japanese prayer that is considered polytheism if practiced by Muslims. So, when the Japanese leader told Buya Hamka to do Sei Keirei, he refused because he only believed in one religion, Islam.

At 73.44, Buya Hamka's children, Zaki and Rusdi, returned home with dirty bodies and minor injuries from a fight with their friends who constantly mocked them. Then Siti Raham told her children, "Zaki, Rusdi, fighting is never right because anger and hatred have overcome your patience and fortitude. You have hurt others, and there is no reason to fight." After hearing her advice, Zaki and Rusdi apologized and promised not to fight again. The scene is included in the message of dawah *aqidah* because it depicts Siti Raham, a mother who teaches her kids well and patiently. Teaching that fighting is a disgraceful character helps the children understand they

were doing wrong.

At 79.00, Buya Hamka remained patient despite being slandered by his Muhammadiyah Association colleagues in East Sumatra. He was accused of conspiring with Japan and was forced to resign. The scene is included in the dawah sharia message because it depicts the character of Buya Hamka, who remains patient and sincere despite being vilified for things he never did. Buya Hamka remained calm and did not become emotional when explaining their incorrect perception of him. This is a natural occurrence at work. The most important thing is to control our emotions and patience so that we do not become angry easily, exacerbating the problem.



Source: Research analysis

Figure 2. Buya Hamka Participated in a Meeting

At 83.08, Buya Hamka's father died while praying. Buya Hamka arrived at his father's house and immediately sat kneeling in front of his father's body, praying. Buya Hamka was sad, but he believed that everything in the world would return to Allah. The scene is included in the message of dawah *aqidah* because every living being will undoubtedly experience death and return to Allah. All we can do is let go and continue to pray.

At 87.50, Buya Hamka received news that Indonesia had gained independence, and he immediately bowed in gratitude while saying, "Alhamdulillah Yaa Allah." The scene is included in the message of dawah *aqidah*. When Buya Hamka immediately prostrated in gratitude, it was a sign that Buya Hamka always remembered Allah because everything we have in this world must come from Allah the Giver. Therefore, remember to always be grateful for the favors you have received, no matter how small.

At 89.53, Buya Hamka refused to accept the people's money because he had delivered a dawah at the mosque. Buya Hamka refused the money because he believed that when the residents trusted him to deliver dawah, it was a great sustenance from Allah, and dawah was not

a sale and purchase. The scene is included in the message of dawah *aqidah* because it demonstrates Buya Hamka's great faith in Allah. He always believed Allah had provided for him, so he did not want to accept the money. For him, dawah is not a sale and purchase but an obligation of every Muslim to remind one another.



Source: Research analysis

Figure 3. Buya Hamka Refused of Being Paid

At 95.36, Buya Hamka woke his children to perform dawn prayers in the congregation, saying, "Wake up my children and build a lively nation. Whoever prays his morning prayers at the mosque, Allah will send blessings from all directions." The scene is included in the message of dawah *aqidah* because Buya Hamka believed that praying at dawn in the mosque would bring great blessings from Allah. Praying in congregation at the mosque will also yield a large reward.

At 96.28, Buya Hamka and his family led the morning prayer in the mosque's congregation. The scene is included in the dawah sharia message because morning prayer is a daily obligation for all Muslims, and failing to perform it will result in sin.

At 98.02, Buya Hamka was a person who never gave up, struggled, and believed in Allah. He believed that Allah was always with him and that Indonesia's independence was also due to Allah. He said, "Once independent, remains independent, Allahu Akbar." The scene is included in the faith message because they believe in themselves and even in their hearts that Allah is the best helper in achieving Indonesian independence.

## Conclusion

Buya Hamka is an Indonesian biographical drama that tells the true story of Buya Hamka's struggle as an Indonesian national hero. Researchers discovered the dawah message in 26 scenes that span various periods. The dawah message is divided into three categories.



First, there are 13 messages of dawah *aqidah* (*tawhid* to Allah). The film *Buya Hamka* contains themes such as positive thinking about Allah, being patient in facing Allah's tests, being grateful for Allah's blessings, and not giving up easily because they believe that Allah is always with patient people and that death can come any time. Second, there are seven messages of dawah sharia (Islamic or religious orders), which include performing the five daily prayers and leading them in the congregation, upholding prayers, studying the *tawhid* (religion), and avoiding prejudice. Third, there are six moral dawah messages: politeness, respect for parents, sincerity, and mutual respect between husband and wife.

Most of the dawah message's 26 scenes are about *aqidah*, with the least being about morals.

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